

LOST: THE OFFICIAL MAGAZINE PRESENTS

- SEASON 4 LATEST NEWS
- MAKING THE FREIGHTER

BEYOND THE ISLAND

HOW LOST CREATES KOREA

CREATING TERROR

BEHIND-THE-SCENES
OF JACOB'S PLACE

LOST™

THE OFFICIAL MAGAZINE



NEWS EXCLUSIVE:

NEW SEASON SECRETS!

- CARLTON CUSE DISCUSSES THE SHOW'S FUTURE
- LOST'S FIGHT CLUB: THE STUNT IS ON
- JULIET & SUN: EXCLUSIVE INTERVIEW

FINE ARTZ

DR. LESLIE ARZT'S
GREATEST HITS

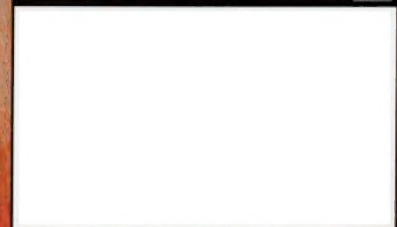
CAST POSTERS
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ISSUE #16

MAY/JUN '08



THE TRANSCIVER

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< MESSAGE START >

Hold onto your DeLoreans, folks... faster than you can say "1.21 gigawatts", in January, *Lost* came back in time to save us all from a severe case of Dharma-withdrawal we'd been rapidly falling foul to since... well, since the finale of season three. Chapter four strode back into the schedules armed to the teeth with an army of revelations, double-crosses, and dread-smothered dark territory. But it was also literally back *in* time itself – teleporting us into some unbelievably shocking flash-forwards ('Sayid working for Ben' anybody?) and catapulting Desmond's consciousness all over the place. Time travel is always a tricky topic to navigate, but *The Constant* was a confident, bold, understandable and utterly compelling slice of sci-fi: I'm sure the Doc and Marty (wherever/ whenever they are) would be very proud.

Huge thanks for all of the emails you've been sending into *Lost Magazine's* fan section, Voices from the Fuselage, of late. I've always thought *Lost* has the smartest fans in the world, and you keep proving this to be the case! Also, a big shout-out to everyone who has been checking out *Lost Magazine's* official blog, New Transmissions, over at ABC.com's *Lost* zone. I promise to post at least every couple of weeks to keep you all as up-to-date as possible with the latest confirmed interviews, features, cover stars, and goings-on in the magazine hatch. This new season has also meant a remix for *Lost Magazine*, and we hope you're enjoying the new elements like Beyond the Island. I've always thought these kind of companion magazines should be like DVD special features in print, and so we're working all hours to get you as many behind-the-scenes drawings and creative 'commentaries' as we can.

As it's issue #16 – we've hit another of the numbers – we've strived to make this one extra-special. Executive Producer Carlton Cuse was speaking with us shortly after the strike resolution, and we've dedicated *Lost Magazine's* news section entirely to Carlton's detailed update on the world of season four, season five, and beyond. Other highlights include the fantastic By the Fire chat with Yunjin Kim (Sun) and Elizabeth Mitchell (Juliet), a visit to Jacob's lodge, and a guide to the stunt action of *Lost*. But we want to hear from you about what your favorite magazine zones are, so get in touch via: transceiver@titanemail.com.

See you on the other side (at the blog),

(...signal fading...)

Paul Terry
Editor
Lost: The Official Magazine

< MESSAGE END >



LOST

VOLUME 1 ISSUE 16
MAY/JUN 2008
AUSTRALIA

ISSUE #16 MAY/JUN 2008



COLLECTOR'S SPECIAL

Share your concern for Jin by ordering this special Collector's Cover from the sites below...
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www.titanmagazines.com

BY THE FIRE

16 MATERNITY LEAVE
Actresses Yunjin Kim and Elizabeth Mitchell exclusively discuss Sun's baby fears and Juliet's attempts to help them both...

MISSING PIECES

22 OPERATION SLEEPER
We pick up where we left off last issue and examine webisode #5's key confession from Juliet to Jack...

DARK TERRITORY

41 INTO THE WOODS
Welcome to behind-the-scenes of Jacob's place...

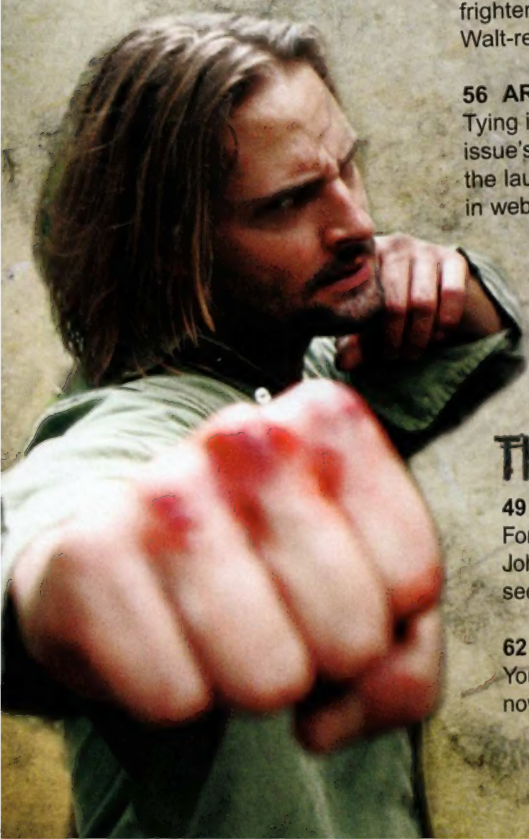
44 ROOM 23
You demanded more original script extracts, so here they are: straight from webisode #6's frightening Walt-related incident...

56 ARZT & CRAFTS
Tying into this the star of this issue's focus of Memento Mori, the laughs come thick and fast in webisode #7...

BEYOND THE ISLAND

24 FRIGHTENING FREIGHTERS & OTHER WORLDS
Set Designer Jim Newport tells us how he created the likes of season four's mysterious freighter to the Sahara desert...

30 LOST SEOUL
Season three Set Designer Zack Grobler reveals how he built Jin's Korean fishing village home...



49

THE OTHERS

49 THE STUNT IS ON
Former *Lost* Stunt Coordinator John Medlen reveals the secrets of the scraps...

62 DAMON LINDELOF
You've asked the questions, now he has the answers...

30



FREQUENT FLYERS



03 THE TRANSCIVER

Just before the Contents guide, you'll find the first of a regular new intro by *Lost Magazine's* Editor and new ABC Blogger...

06 NEW TRANSMISSIONS

With the WGA strike over, Executive Producer Carlton Cuse tells us where we can expect *Lost* to take us for the rest of the season, and beyond...

14 VOICES FROM THE FUSELAGE

All of your ideas and opinions about the show are showcased here, so email us today...

58 GET LOST

Need a comprehensive round-up of all the *Lost* merchandise that's out there? Look no further...

63 DEAR DIARY

Jorge Garcia, better known as numbers man Hurley, on the surprises of action figures and flash-forwards...

64 BLACK BOX FLIGHT RECORDER

Proving a hunting knife near the spine isn't enough to keep a good woman down, Naomi and Kate come face to face...

66 EXODUS

Need more *Lost*? Issue #17 steps out from the shadows in June with several exclusives...

37 DR. LESLIE ARZT

Memento Mori celebrates late characters' most memorable scenes, and Arzt has provided us with several smiles...

EDITORIAL

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"Don't treat me like one of them..."

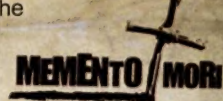


6

64

60

37



New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

Stop the presses! With the resolution of the WGA strike in early February, the fate of *Lost* season four is no longer in doubt! The show is back in production and Executive Producer **CARLTON CUSE** chats exclusively with *Lost Magazine* about what fans can expect in the form of new episodes and where the story will end up at the end of the season and beyond...

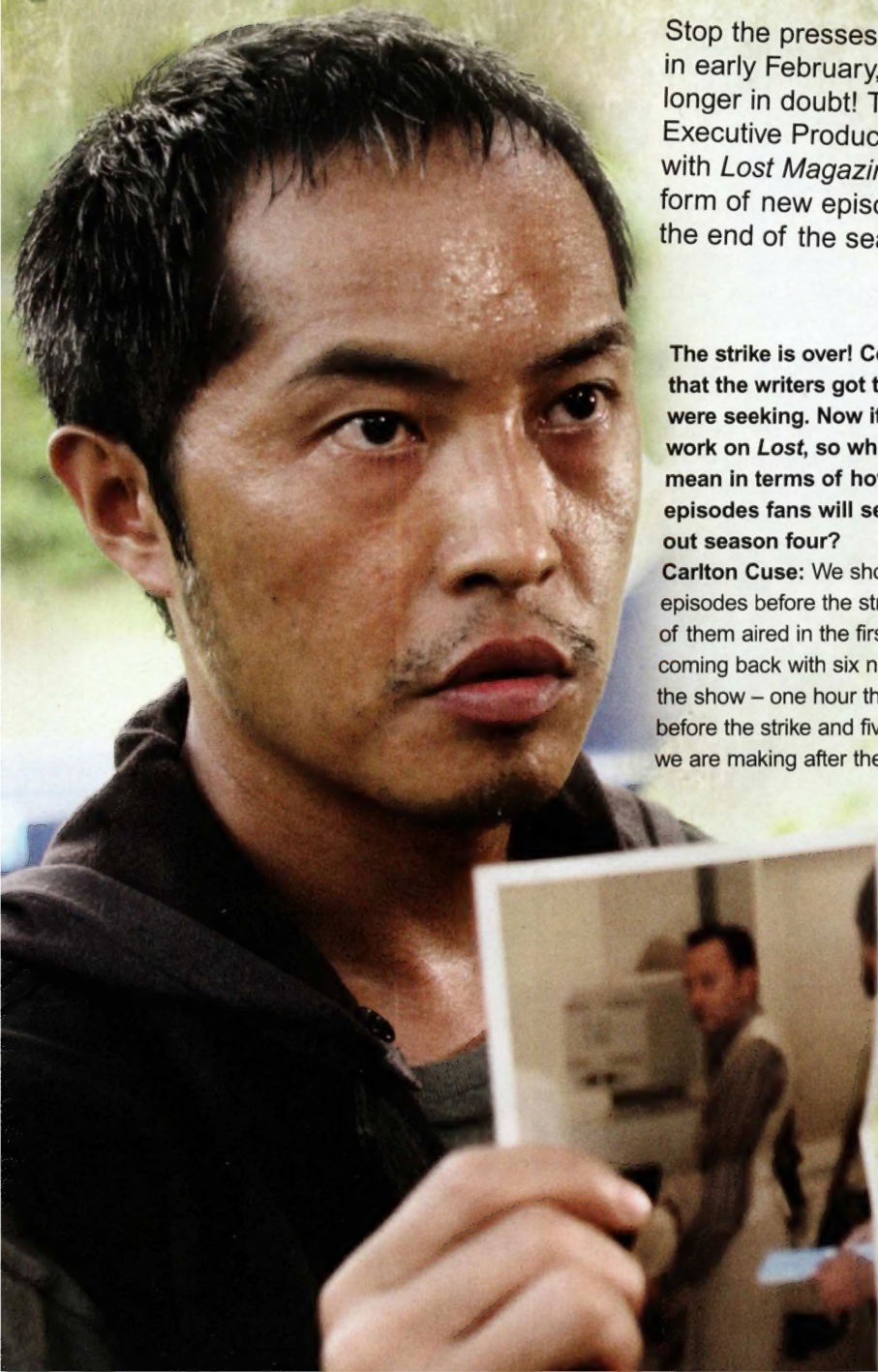
Words: Tara Bennett

The strike is over! Congratulations that the writers got the deal they were seeking. Now it's back to work on *Lost*, so what does that mean in terms of how many new episodes fans will see to finish out season four?

Carlton Cuse: We shot eight episodes before the strike and seven of them aired in the first 'pod.' We're coming back with six new hours of the show – one hour that we shot before the strike and five hours that we are making after the strike.

It was reported that you tweaked episode eight into a finale right before the strike was called. Now that you are back to work, are you reworking that episode again since it will be launching the next 'pod' of episodes in April?

CC: Honestly, it never really was a finale. We always saw the first half of the season as set-up and the second half as payoff. We've had to basically compress the storytelling into five hours. In other words, we're going to have to take what Damon and I had planned to do in the last eight hours of the show and do it in five hours. I think it will raise the octane level and we feel pretty comfortable that it's going to be doable and make for an incredibly energized ride going into the end of the season. It's really important that we are working overtime to get these five hours done, because we felt that anything less than that wasn't possible. We couldn't take the remainder of season four and do it in four hours; we had to do it in five hours, so we are really going to be working overtime until May 22 when the final episode is broadcast.





"WE ARE REALLY GOING TO BE WORKING OVERTIME UNTIL MAY 22 WHEN THE FINAL EPISODE IS BROADCAST..."

What is the status of the actors who are recurring or guest actors? If you can't get them back, will you cut their stories?

CC: We are just making sure everyone is available and tracking them down for availability. It's not really going to be about eliminating actors. It's just going to be about compressing stories. We won't get as much information about the Freighter folk perhaps as you would have had we done eight more episodes this season. Some of the background and details of the new characters will go away. But we still feel like we will have the time to answer all the essential questions. Damon and I are actually excited about the prospects of trying to do all this in five hours, which will make it very intense.

Season four was supposed to be 16 episodes long, so what happens to the missing three episodes?

CC: We have committed to make those three hours, but they will slide into later seasons. We'll probably add an hour to next year and the other hours to the final season of the show.

At the end of season three, you made the deal with ABC to end your story in 48 more episodes, so you could finitely plan and chart your endgame. The strike really blew that plan to pieces. How has it affected the blueprint that you set in motion last year?

CC: As a writer, over my career I have really learned that creativity is really enhanced by

unexpected limitations. We have had instances where we have had to make course corrections based on actor availability, like Harold Perrineau's return to the show was affected by other commitments that he had. You don't make this show in a vacuum; you make the show in the real world and the real world has all sorts of issues that impact on all of the people who collaborate with you in the making of the show. In this case, the strike wasn't something that any of us predicted, but now it's an accommodation. We feel like these curve balls are an opportunity to challenge our assumptions, and I think they sometimes infuse the show with unexpected creative energy. I think it's good, and this will be a tremendously energetic season and in some ways, it will be better for being 13 hours long. There will be very little chaff.

Speaking of actor accommodations, what has this delay meant in terms of Harold's

New Transmissions

News from the *Lost* world and beyond.

return and with other actors like Nestor Carbonell (Richard Alpert), who was cast in *Cane*, which is now done with its production cycle?

CC: Nestor is a prime example of what I was just talking about. He was not available to us because he was doing *Cane*, and because of the strike there won't be any new episodes of *Cane* being shot, so now he is all of a sudden available for us. It was an unexpected opportunity that came out of the strike. As for Harold, the first episode back [#8] from the break is all about Michael and I think it will work out better because his story will really kick off the second half of the season.

Let's talk about the new characters you've introduced this season with the members of the offshore freighter. What has this new group of actors brought to your creative table this season as you've written the episodes?

CC: Whenever Damon and I add a new character to the show there are always high hopes of how they are going to fit the role and/or how we can tailor the role to who they are as an actor. I think we are incredibly lucky this year. We feel really, really good about all of our new cast, and it seems like the audience does too. They really like the new faces and are curious about the characters. It's a great position to be in, as opposed to... you know, honestly there are some actors that have worked out great on the show and those that have worked out less great. For instance, the introduction of Michael Emerson was so phenomenal it's hard to imagine the show without him, but clearly Nikki and Paulo didn't work for the audience and that was a misstep. So we feel like we have some really engaging characters.

Every season we view as a book in the series of *Lost* and at the end, there will be six books of *Lost*. These new characters all define the quality of each book and this season is really about these people on this freighter, who come with the promise of rescue, but it doesn't quite turn out to be that way. Our characters who have desperately wanted to get off this island, find themselves fighting to defend the very island they are on





“DAMON AND I ARE ACTUALLY EXCITED ABOUT THE PROSPECTS OF TRYING TO DO [THE REST OF THE SEASON] IN FIVE HOURS, WHICH WILL MAKE IT VERY INTENSE...”

and yet we know in these flash-forwards that six of our characters get off this island. As an audience we're really curious [about] not only who the Oceanic Six are, but how did they manage to get off and what are the costs and consequences of leaving the island. Those are the kinds of questions that we are really going to explore in the second half of the season. Not all of them will be answered; we will answer some of them, including who is in the coffin, and hopefully put things in motion for an exciting and more substantial season five.

Tell us a little bit about the casting of these new freighter characters...

CC: Well, Jeff Fahey (Frank Lapidus) was someone I had always loved. Damon and I looked at some independent movies he made. He really dropped out and has been living in Kabul, Afghanistan, helping to run an orphanage

over there. He came in from the other side of the Earth! He had completely dropped out of Hollywood. He's really a tremendous actor and we feel like it was a great find to bring him back into the Hollywood fold. He's doing such a great job.

Jeremy Davies (Daniel Faraday) was an actor we loved. We saw him in both *Rescue Dawn* and *Solaris* and just felt like that guy is someone who fits in [to] the *Lost* world.

Rebecca Mader (Charlotte) came in during the auditioning process and won us over. She played an American on a show called *Justice* and we thought that might not be as good as her playing it as a Brit, which is what she is. When she auditioned the second time in her own accent, it really popped for us. What is interesting about her is that she seems very sweet, but actually when she plays tough and you see the darker side of her, she's even more intriguing.

New Transmissions

News from the *Lost* world and beyond



“YOU DON'T MAKE THIS SHOW IN A VACUUM; YOU MAKE THE SHOW IN THE REAL WORLD... WE FEEL LIKE THESE CURVE BALLS ARE AN OPPORTUNITY TO CHALLENGE OUR ASSUMPTIONS AND I THINK THEY SOMETIMES INFUSE THE SHOW WITH UNEXPECTED CREATIVE ENERGY...”

After *Through the Looking Glass* you really changed the dynamic of the entire show with the introduction of the flash-forwards. As writers, what has that device done to invigorate the process of coming up with ideas for the following episodes?

CC: What we try to do on this show is not fall into rigid rules and patterns. I remember really early in my career I was going to go pitch for this show at Universal Television and one of the writer/producers gave me a list of the 25 rules you had to abide by on this particular show. I remember I couldn't even come up with a pitch because I couldn't come up with a story that didn't violate one of the rules! I think that is the kiss of death for a show, and particularly for a show like *Lost*. Once you start establishing iron-clad rules, then the show becomes predictable. I think the last thing anyone wants is for *Lost* to be predictable. Damon and I find ourselves constantly challenging our own assumptions about what you can and can't do on this show and using it as [a way] to re-energize it.

With producing these last episodes, how often will you be podcasting?

CC: We are going to try to do them weekly. We have so much to do in the next 11 weeks, we aren't promising they will be on every week, but we love doing them. The first one back turned into peals of hysterical laughter again even after we promised we weren't going to. But it's really fun being back to do them again.

What's been your favorite of the first seven episodes of season four?

CC: Probably my favorite, and it's a little biased since Damon and I have our names on it, is episode five, *The Constant*. It was the sorting out and figuring out the conundrum of the mental time travel that Desmond experiences. His episodes are really hard to write and that episode was really hard to break and write. It's sort of like being able to do the really hard *New York Times* crossword puzzle every week; if you get it done there is a real sense of satisfaction [laughs]. I think there is a great sense of satisfaction in that episode, because it was a very hard episode to execute and not one where we were trying to overwhelm people with all the various issues – present Faraday and future Faraday, and then having Desmond move between the two time periods. It was about making it emotionally engaging as opposed to just intellectually complex. I feel like we pulled it off and it's a really interesting episode. It's like executing a high degree of difficult dive. I mean, you do the three-and-a-half-with-a-half twist and you don't belly flop... you go “Whew [laughs]!”

What aspects of leading into the new episodes has you feeling the most excited?

CC: I think now knowing who the Oceanic Six are, the audience is really asking the next questions, which are: "how is it that it's these six, and why are they telling a lie about what happened?" When Jack says, "We have to go back," and Hurley is saying, "We have to go back," where is this leading? Do they have to go back to the island? I think these questions will increasingly become dominant in the show, and I'm hoping that the audience will be just as intrigued by them as we are excited about doing a good job answering them.

What's the story goal of these last episodes leading to the finale of season four?

CC: Basically, the freighter is [moored] offshore. The promise of rescue is there. There is a team of very scary guys on this freighter. There is a lot more to tell about what the consequences of this freighter finding this island are and is it going to be good or bad for our island survivors. So that's a big part of it, and in the future, the rest of the story of the Oceanic Six and how they got to civilization and what is happening to them now that they are there

— those are the stories we are exploring in the second half of the season. It's trying to bring the audience back to that scene they saw at the end of season three with Kate and Jack outside the airport. Filling in the missing pieces that take us from the island to that scene is our goal. We hope that will be a pretty satisfying journey, if they get there, the way we have planned it.

Lastly, what does all this mean for the production of season five?

CC: We will be back on our regular calendar, which is that we take off the month of June and then we come back right after the fourth of July. We go back to production with the assumption that there will be 17 new hours of the show starting the following January in 2009. 🌟

Special thanks to Carlton Cuse for speaking to *Lost Magazine* moments after season four resumed production.

GOING GOING GONE!



Make sure you get your local comic store to order you this stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Jin variant cover!

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The
Oceanic
AIRLINES

"I'M ONE OCEANIC

It's a phrase that sent shockwaves through the minds of every *Lost* fan around the world: just what does it mean to be called a member of the **OCEANIC SIX**? As a new regular feature, we'll be taking a look at what we've learned about each of the six's future stories. Then we'll leave it up to you to email in with your theories about what it all means for the saga of *Lost*. Let's start with two characters whose flash-forwards showed us some very shocking tales, **HURLEY** and **SAYID**...

Words: Paul Terry

NAME: HUGO 'HURLEY' REYES

EPISODE: *THE BEGINNING OF THE END*
EVENTS:

- The manic police chase, but more importantly, Hurley's utter defiance at getting caught – all very out of character for this kind-hearted person.
- Ana Lucia's old partner, Mike Walton – why did Hurley deny all knowledge of Ana?
- What is provoking Hurley's visions of Charlie? How was the other person at the Santa Rosa hospital able to see Charlie, too?
- Just why is Hurley so terrified about seeing the ocean again?
- Who is Matthew Abbadon? Why does he pointedly say, "They're still alive, aren't they?"
- What was the purpose behind Jack's visit to Hurley: what is the big secret they are both keeping? Why does Hurley want to be kept at Santa Rosa?

OF THE SIX!"

NAME: SAYID JARRAH

EPISODE: *THE ECONOMIST*

EVENTS:

- Why did Sayid assassinate the man he met on the golf course in the Seychelles?
- What is it about Elsa's boss that was such a threat to Sayid? Why was he targeted for assassination, and also, what it is about Sayid that meant they wanted him dead?
- Had Sayid really fallen in love with Elsa, regardless of her connections?
- What sequence of events leads to Sayid working for the man who he loathed and distrusted so much – Benjamin Linus?
- What is it about the targets that Ben is singling out for assassination? Why must they be killed?
- How many more hits has Sayid left to carry out before his work with/for Ben is complete?

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



A DARK TURN

First of all, I'd like to say that *Lost* is absolutely the best show I've ever seen! Congrats to the whole crew for all the work you guys do to make *Lost* so amazing, and this magazine is a great bonus, too.

I loved the season three finale – with the flash-forward – it was so shocking to see Kate come out of that car! My theory is that Jack and Kate had to do something horrible to get off the island, sort of like what Michael had to do so that he and Walt could escape. This caused Jack's life to go downhill from that moment on, to the point where he couldn't live with what he'd done, and wanted to take

his own life.

Felicia, Canada

What did you think of season four's amazing flash-forwards so far?

Write in and let us know!

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

MORE JACOB IDEAS



This is the first time I have ever written to any magazine, but I have a theory on Jacob. I think that Ben is keeping him in that cabin with the powder that Locke 'touches' just before he and Ben enter Jacob's place. For those Wicca fans out there, I refer to that powder on the ground (which also looks like it encircles the property) – it looks to be a containment spell of some kind? I would love to hear what others might think!

Paul aka Gumshoe (via email)

... As would we, so email in your thoughts on this, guys!

A GLIMPSE OF SOMETHING

In season three we went back and discovered some of the roots of the Dharma Initiative. In season four I would love it if we went back even further so we can understand some more mysteries, like 'Adam and Eve,' The Black Rock, Jacob, the four-toed statue, the Temple, and the Hostiles. It's really interesting finding out about the island's past and how it ended up how it is.

I have got to say, the *Lost* writers are doing a great job

keeping viewers hooked on waiting for these highly-anticipated questions to be answered.

In the episode *The Man Behind the Curtain*, we get a short glimpse of Jacob and I think he bears a striking resemblance to John Locke (except for the hair), and Ben seems to feel very threatened by Locke and his communion with the island. I'm not sure about this, but there does seem to be a certain connection between Locke and Jacob. I hope some of our Jacob questions get answered in season four.

Daniel Cribb

It certainly is one of *Lost*'s most potent plotlines. Keep your Jacob theories coming in, people!

NAOMI'S SECRET

There's been a lot of talk about Naomi possibly being part of a search team for the Dharma Initiative trying to find out what happened to their people. But perhaps she represents this other rival underground organization who somehow managed to hear about the mystical island and its magical properties? Believing that they could study and eventually harness the island's powers

in some way, and thus prosper financially beyond their wildest dreams, maybe they would be willing to kill anyone who got in the way of that dream? And since every single inhabitant of the island is a potential threat to their success, simply wiping them all out would naturally be their ultimate goal! Just wanted to drop that little theory on you all.

Darlene Vile (via email)



A NUMERICAL TIME

Lost is a brilliant show and, for me, *Lost Magazine* is the icing on the cake. Great job! After reading issue #14, I have come to the conclusion that the island has some kind of cloning powers. In the Orchid station, an exact copy of the white

rabbit Edgar was holding, marked number "15", fell from the ceiling. I think this explains how *another* flight 815 was found away from the island.

Secondly, I love the numbers. I hope we get to learn something new about them in season four. I thought it was very clever in episode eight of season two when they appeared on the roofs of the police cars in Ana Lucia's flashback.

Finally, my favorite moment in *Lost* to date is the glimpse we get of Jacob in episode 13 of season three. He looks like a mutant of some sort – pause the DVD and see for yourself!

Ciarán Dwyer, Co. Tipperary, Ireland

We agree – there does seem to be some kind of strange time-shift occurring! And you think Jacob is a mutant? Poor Jacob!



A STIR OF EKO

I was watching the episode again where Eko dies and I came up with a theory. His dying words were, "You're next." Locke, Sayid, Nikki, and Paulo were there. If Nikki and Paulo were buried alive and Locke was shot in the gut (nearly dying), what does that mean for Sayid? (Unless their mishaps have nothing to do with Eko's death!)

Ann Marley (via email)



MATERNITY LEAVE

Finding out you're going to be a mom is normally a happy and exciting occasion. Except, on this particular island, being pregnant is something the women – and resident doctors – fear. **YUNJIN KIM** and **ELIZABETH MITCHELL** talk exclusively to us about the new season's thrills and perils for their respective characters, Sun and Juliet...

Words: Tara Bennett



BY THE FIRE

Yunjin, we have to start by talking about that slap you had to give Elizabeth – first Sawyer in the last season, now Juliet...!

Yunjin Kim: I was like, "Oh man! I don't want to do this because Elizabeth is such a sweetie!" But she wanted it [laughs]!

Elizabeth Mitchell: Like, "No! It is okay! Slap me hard! Go for it [laughs]!"

YK: It was all to do with that great dramatic scene where Jin does find out [about Sun's affair]. Juliet is trying to keep them from going to Locke's camp on the other side of the island, and she's the one who actually reveals that secret about Sun's affair. Juliet blurts that out in front of Jin. That is when I slap her – and I had to do that for real for the close-ups!

EM: Juliet does have an interest in Sun. As a character, I felt protective of her. Juliet basically screwed over Ben to save Sun from being captured by the Others. That is the gist of what she did. Juliet is a doctor and put herself out there for her patient. Sun is an interesting person for Juliet to care about. Juliet says in the last season, "I used to give good news," and then people kept dying. She lost nine women [patients], so she would do anything in her power

deal of innocence and you can watch it evaporate. She lost her core faith in people. That is where you get into the icy part of Juliet, where you are ever so slightly afraid of her. We start to see why that would happen in this particular episode. As I said, her mistakes are morally questionable, if not morally wrong. But you do see that behind this is a human being who is struggling to live and have a life that makes sense to her. What I enjoy is that Juliet is still a little bit lethal. I feel there is something ever so slightly reptilian in the ways she can remain calm in any huge crisis.

YK: Totally. In myself and Daniel Dae Kim's episode, Sun tells Juliet a lot, and we have that great scene with Juliet together on the beach. It's important to remember that these people, who are supposed to rescue us, aren't here to do that at all. Sun is trying to find out some answers and she gets the bigger picture. That is the sole reason she says to Jin, "We have to go to Locke's camp."

"THAT WHOLE JULIET/BEN THING IS A HURRICANE THAT IS BUILDING. THESE ARE TWO PEOPLE WHO HAVE TREMENDOUS AMOUNTS OF RAGE RESERVED..."

– ELIZABETH MITCHELL

to keep Sun safe. That is a nice thing to give a character.

Episode six was very Juliet-centric – Elizabeth, what did you learn about Juliet that gave you a better understanding of her and what she is going through?

EM: Well, Juliet made some pretty massive mistakes when she came to the island. She made some morally-questionable mistakes. She was lonely and took advantage of one situation and Juliet really did pay for it. You now see that she is not a cold person, but is just trying to survive and figure it all out. You also see she came to the island with a great

Staying on what feels like a new band of 'Others' in a way – the Freighter folk – how do you feel about these new strangers? Any theories about their ultimate truth?

EM: Well, finding out there is possibly going to be a rescue – that there is somebody out there – is huge for Juliet. She, and we, thought her only means of rescue was the sub, and all she wants is to get off the island. It has left her in a vulnerable and hopeful position. She was thrown by Friendly, a great deal of the Others were killed, and she played a huge part in that. Plus, Juliet has put herself out there a little bit as far as Jack goes, so she

is in a somewhat vulnerable position. Seeing all the Others dead and burying them, it is ridiculous what this poor girl has got herself into.

YK: I think I gave that up in season one [laughs]! Everything we got, we had a theory on, and then it went down the drain the next week, so I've given up trying to guess.





But you do have some thoughts on the coffin, don't you Yunjin?

YK: Yes! At first, my immediate reaction was that it had to be Ben. Then, the fact the coffin was pretty tiny, I thought "Claire?" Then I was like, "Noooo!" because why would Kate say, "Why would I go to that funeral?" if it was Claire, because they are friends – so that didn't make sense. In my opinion, it has to either be Locke or Ben. Right now, Locke is not really on friendly terms with anyone, even with his own group. But Ben was the first guess that popped into my head.

Of course, last year's cliffhanger was jaw-dropping. As a fan, how is this season comparing so far?

EM: I was talking with Jorge about this, and I am really excited about the scripts. It does feel like we are hurtling forward. It started out

with Hurley's story, and that script is wonderful. He has so much to do and it is so heartbreaking. We have been wondering this whole summer how he is going to deal with Charlie's death. Jorge just does a beautiful job and tears your heart out.

YK: I love this season's flash-forwards and seeing who gets to be one of the Oceanic Six. It is really amazing, and Michael coming back is another huge event.

EM: Sayid's episode has to be one of my favorite scripts, too. Overall, the pace is up and the series is running fast. The writers have had a tremendous surge of energy and creativity because they now have their ending in sight.

YK: Who knows where we are going next – I'm dying to know! I just can't imagine all of us staying on the island and getting rescued in the series finale. Maybe we all get split up



BY THE FIRE

and the six of us spend time on the mainland, going back home wherever we are from, and trying to pick up our lives while the rest of them stay on the island in hopes of being rescued. Who knows?

EM: They are really excited to show how they are going to get there. That is the fun thing to watch. By the end of each hour, you are not going to believe the time is up. I love the way some episodes flash forward while some will be flashbacks.

Juliet has betrayed Ben, and he doesn't appear to be the most forgiving person. How do you think that is going to play out?



"JULIET IS STILL A LITTLE LETHAL I FEEL THERE IS SOMETHING EVER SO SLIGHTLY REPTILIAN IN THE WAYS SHE CAN REMAIN CALM IN ANY HUGE CRISIS..."

- ELIZABETH MITCHELL

EM: That is probably a story for another day... We haven't really made eye contact this season so far, so that whole Juliet/Ben thing is a hurricane that is building. I see him briefly in a group situation. The animosity was there, but nothing was said. These are two people who have tremendous amounts of rage reserved. I feel that once they do communicate, it's going to be really interesting.

Are you concerned about Ben's eventual retaliation?

EM: Yeah, absolutely! I do worry, but I also feel Ben does not want Juliet dead. That has always been my belief. Ben cares for Juliet in whatever way but there is something that keeps Juliet alive. Even when he is told last season – and this year – that Juliet betrayed them, he doesn't do anything or send anyone after her. He could easily have someone who knows the jungle

well – where they have cameras – come slit her throat, but he doesn't. That is very telling about what their relationship is. Ben would teach her a lesson by going after someone she cares for, like her sister. He has a million things over Juliet's head. There are lots of people she has become close to so there is a million and one ways Ben could hurt her if he chose to. And yeah, the sister is the biggest one since her cancer was cured. He could snuff out Juliet's sister or her nephew. Juliet has everything to lose by being with Jack and the survivors.

I'm sure, like the audience, you're desperate to know more about the Oceanic Six?

YK: We know who five of the Oceanic Six are, but not the last person. It is going to be interesting when we find out who else gets off the island. Because of the flash-forwards, the series is becoming so fascinating. Harold Perrineau, Michael, coming back in episode eight – wow! This year is just loaded with really amazing storylines.

"WE ARE JUST TAKING BABY STEPS IN DEVELOPING SUN'S CHARACTER AND INNER STRENGTH. BY NOW, WE ALL KNOW SHE IS A LOT STRONGER THAN WAS PRESENTED. IT'S GETTING REAL JUICY..."

- YUNJIN KIM

EM: The eighth episode is a doozy! It was so jaw-dropping. People will be like, "I can handle that until whatever comes next!" It is really great and immensely satisfying on many levels, especially if you've been a fan since the beginning.

Some of Sun's highlights revolve around her feisty spirit. Would you like to see more of that resourceful physical side, Yunjin?

YK: Yeah, we are just taking baby steps in

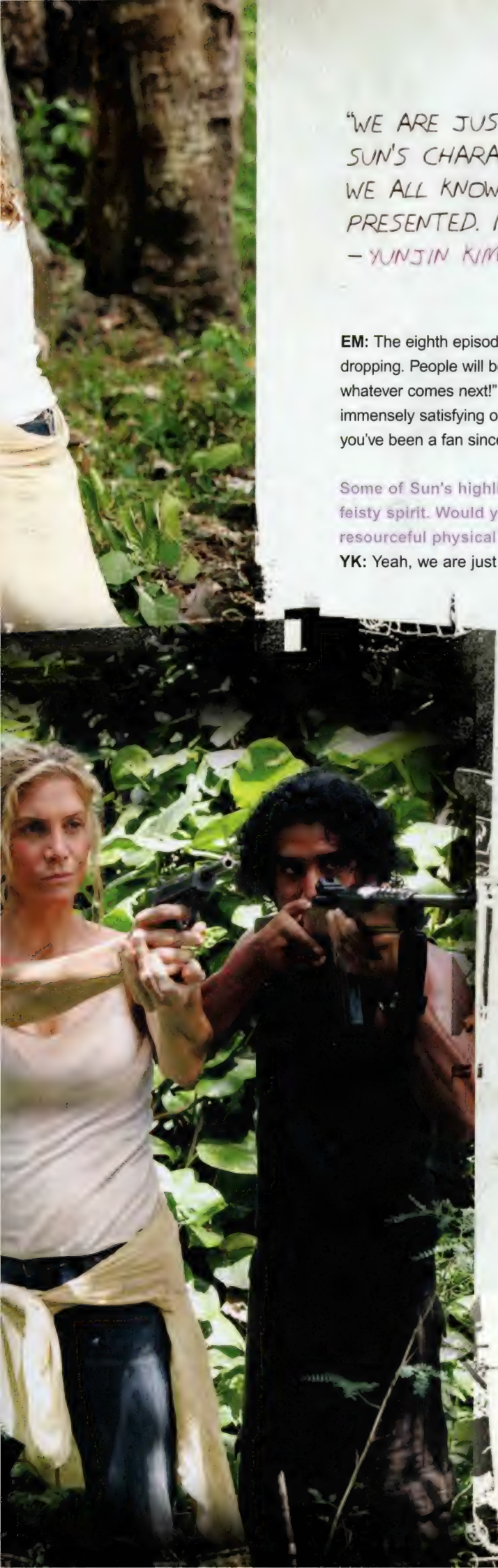
developing Sun's character and inner strength.

By now, we all know she is a lot stronger than was presented. As an actor, it is great to play another side of the same character you've been living for the last four years. It is getting real juicy.

Finally, Juliet has a lot of information about the island, including the Others, the smoke monster, and maybe even some insight into Jacob. Why hasn't she come clean about all that considering it would be invaluable to Jack?

EM: Juliet keeps a close counsel. She is still an outsider to them and doesn't know how useful she is. Juliet was taught by Ben over the last three years that knowledge is power and therefore she divulges things when it suits her. She is not in any way desperate to be liked. She doesn't go forward and say, "Then this

happened, then this, and I am giving you this." She doesn't ever give away her power. Juliet also doesn't have a spotless record with what she has done, and like anybody else, she doesn't want to share it with the rest of the camp. There is information she has, but it comes with history that she would rather keep to herself. She stays in the mix of things, she figures out what is useful, what will help, and then she disposes the information. She definitely has more power by not giving anything away. 🔥





WEBISODE #5

OPERATION SLEEPER

From the vaults of *Lost Magazine's* Black Box Recorder – the tome of all the *Lost* shooting scripts – come these exclusive script extracts from the Missing Pieces webisodes. In this new, regular section, we'll be seeing what we've learned from these mini episodes. First up for this issue is *Operation Sleeper*, written by **Brian K. Vaughan**...



WE'RE TIGHT ON AN EYE AS IT BLINKS OPEN. Ah, a classic old-school *Lost* opening.

WIDEN TO REVEAL that this eye belongs to JACK SHEPARD, who has just awakened as if from a bad dream. It's EARLY MORNING. He's in his TENT. Jack rubs his eyes a bit, starts to sit up inside his modest little shelter and --

Jack FREEZES as he sees someone is INSIDE HIS TENT.

It's JULIET BURKE, just a few nights after she first joined our beach camp. She calmly raises a finger to her lips.

JULIET
Shhhh. It's okay.



JULIET
We need to talk, Jack.

Jack hears the tone of her voice. Sits up, CONCERNED.

JACK
Okay.

ON JULIET as she tries to find the words. Finally --

JULIET
Ever since I got here... Sayid. Sawyer. The rest of your camp. They don't trust me. They think I'm here to hurt them. It's just a matter of time before --

JACK
-- Juliet. I won't let anything
happen to you.

Juliet SMILES, charmed by the sentiment, but then --

JULIET
Let me finish.
(a beat; then; softly)
It's just a matter of time...
before they figure out they're
right.



JULIET
They shouldn't trust me because I'm
still working for him. For Ben.

ON JACK. STUNNED. She continues --

JULIET (CONT'D)
He sent me here to study the
women... to find out which ones
were pregnant.

JACK
(a beat; then; measured)
Why?

JULIET
So he can take them.
(then)
He promised nobody would get hurt --

JACK
He... promised?

JULIET
Jack... Listen... it's not --



And Jack is ANGRY now --

JACK
How could -- ? I
thought you were one of us. I saw
it. You wanted to get on that
submarine as much as I did.

Juliet fights back tears, but she remains INTENSE --

JULIET
But I didn't get on it, Jack. And
neither did you. I just... I guess
I thought it was actually gonna
happen. That we could leave the
island.

(then)
And I was naive to think he would
let us.

JACK
"Let" us? Ben... was in a
wheelchair! Locke blew up the sub.

She just stares at him.

WHAT WE HAVE LEARNED...

- We see Juliet's confession that she's working for Ben.
- Jack is very upset with Juliet.
- Juliet questions whether Locke really blew up the submarine.
- Juliet seems to genuinely care for Sun and her unborn child.



FRIGHTENING & OTHER

Recreating Berlin in the middle of winter... the heart of the Sahara desert... building a rusted, creepy-looking freighter... it's all in a day's work for Set Designer **JIM NEWPORT**. Currently taking some time out from the world of television and film to work on his next novel, the talented designer talks to *Lost Magazine* exclusively about his involvement with season four's first eight episodes, direct from his second home, Thailand...

Words: Paul Terry



What series of events brought you to the island - what's your flashback?

I was recommended to the show by Rod Holcomb - a director that had done one episode of *Lost* (season one's *Hearts & Minds*). He's good friends with Jack Bender, and I think he and Jack talked, and Rod recommended me because I've done many things with him going back to our

China Beach days. They also knew that I had done 12 episodes of a TV show in Hawaii before - I'd worked on 12 episodes of the newer version of *Fantasy Island* in 1998. That was also all shot on Oahu and had similar challenges because, if you remember, each week on *Fantasy Island* we'd go to each of the characters' stories that were set off the island. So on that show we had the same challenges of creating another city or part of the world in Hawaii. They brought me over for an interview, I met everybody and took a little tour, and then I got hired in June 2007 ready for season four.

Had you followed *Lost* before getting the gig?

All I had seen is bits and pieces - I had never really been able to sit down and watch it regularly. But, after

FREIGHTERS WORLDS...



meeting Carlton [Cuse] in Los Angeles, he handed me an entire set of DVDs of the first three seasons... and I was on my way to Thailand for five weeks! So it was perfect – I took them with me and watched them all sequentially – which was a great way to do it!

So you were extremely well-prepared for the set design challenges that would come!
Absolutely!

What was your first task for season four?

Well, we didn't really know what was in store for us [laughs]! When I came on board, we had no scripts and no outlines at that point. So, what we wanted to do was try and get a leg up on what was coming. After the

producers got some information out of Damon and Carlton, what we found out was that we *did* have a freighter coming up. We knew that we were going to see the freighter and we were going to go on board it. Even though we didn't have the scripts yet, we knew that was going to be a major challenge that we needed to get on top of.

We started planning sets for that. I drove around the docks of Honolulu, seeing what kinds of boats were coming and going. There is an incredible array of gigantic mega-freighters that come in and out of there that we had no chance of shooting on, but I did find out there were some large fishing vessels that were being used for a number of different purposes. After some photo research of some of these vessels





we thought, "With a little bit of imagination, one of these could work for us!" We took a field trip out to one of these boats that was working maybe 20 miles out of Barbers Point – which is one of the main docks in Honolulu – and we went out there with the producer, art director and location manager.

After boarding a vessel that was around 150 feet in length, I had a pretty good feeling about it. We knew that if we could get one of these, it could probably work for us, as long as it could accommodate a helicopter! The search was then on to find a vessel that was available. We finally found one called The Kahana – and it was docked in Honolulu. We went down there and had an instant feeling that this was going to work. It had tremendous character to it – the peeling paint, the rust – the wear and tear was pretty terrific. By then, I had visited a number of freighters and been inside and outside freighters that were old, brand spanking new, ones

that were like spaceships, but we knew we were leaning towards the more rusted look.

By this point we started to know that some of our cast were going to be locked up on the freighter, we knew there was going to be a lot of intrigue, and that there were going to be some frightening scenes on board. So the older the aspect, the tighter the corridors, the dingier the look, and after some cosmetic alterations, this boat would work for us.

Then we had to decide, "What will we actually do on the freighter and what will we do on a sound stage?" We pretty much determined that once you'd boarded the freighter, left the deck and went inside a door, you should be on our stage set. We started to draft up the plans for a set that would accommodate the action that was coming up, figuring it would be three levels, eventually leading to the engine room, which would probably be the most frightening place of all. We started to plan, research and come up with

something that we were now sharing with the producers back in LA because now they were saying, "We want to write to what you're going to build." So that's what we started doing. This was a long process, and it was a couple of months before we drove the first nail on stage.

What were some of the trickiest elements of the freighter sets?

Some of the more trickier things to achieve were the actual hardware for the boat. If you think about how a galley door opens on a ship, it's nothing like what you can find on your local hardware store [laughs]! So, we ended up manufacturing a lot of valves, etc.

you're always doing two shows – while you're prepping something huge like a freighter – so you're splitting your time, and working around the clock just trying to catch up. That's the toughest part of *Lost*: the demands of the scripts, the demands of the quality of the show – the level that it's at for television – it really takes everything you've got to keep up with it. You'll open the page and read, "Oh, 'Berlin in the winter'... great... I'm in Honolulu [laughs]!" But you go out and you look – and I've done this many many times – and me and my art directors, and my great location manager, we'll spend countless hours combing the streets of downtown looking at it from different



Lost has a very good sculptor [Jim Van Houten] and he is capable of casting thing in resins and plastics and do it in multiples, and so that was probably one of the earlier challenges for the boat.

The rusty look? My painter is absolutely fabulous and you just need to tell him the color you want, what you're after with a photograph, and he'll come back to you pretty quickly with something that looks right on the money. Everybody was coming onto the soundstage to have a look at what we were doing, and we felt pretty confident it was coming together.

How did the *Lost* challenge compare to some of your other gigs?

I gotta tell you – the pace of *Lost* is overwhelming sometimes [laughs]! You're never doing one show at a time,

"I ALWAYS TELL PEOPLE, 'JUST DROP ME IN THE JUNGLE AND COME BACK IN A COUPLE OF MONTHS AND YOUR SETS WILL BE HERE.'"

angles. I'll take photos, and then I would go back and sketch on top of them, and we'd show Jack Bender or Stephen Williams what we had in mind. Then we'll physically take them down there and we'd figure it out. Pretty soon you've got snow on the streets and Berlin in the winter. It's pretty amazing.

Any other *Beyond the Ocean* locations that you enjoyed?

We came up with the Sahara desert! First, we went, "Woah, OK! We've got sand... but it's surrounded by water!" Fortunately, there is a huge rock quarry

on the Eastern end of the island. Once we got to this, we realized you could effectively shoot horizon lines where there was nothing except the same color of sand wherever you looked. We designed the dig there and our polar bear fossils that my sculptor made. We made our own tents, brought wind machines and sand out there, and lo and behold, we were in the Sahara desert!

We also had to do London, like Christies auction house. I remembered from my time in Hawaii before, that there was a steak house with an old traditional Tudor/Victorian steak house feel to it with



deep leather booths. It was still there. We walked into it and went, "Oh man, this is perfect!" We needed to make a painting of the Black Rock ship that was being auctioned off, plus we had to make the ship's log which was also being auctioned off. Once we had the other bits and pieces of dressing that was being put in there – all of that, plus the cast – the place was absolutely perfect. You'd swear you were in London. So it's the little things like that that work out so well that is the most rewarding.

Very enjoyable on-the-island anecdotes you recall?

I tend to take the island stuff as second nature because pretty much half the episode is traipsing around the jungle. No one takes that any lighter than the off-the-island stuff, so we scout the jungles, the forest, mountains, riverbeds, etc, just as much as you do the set pieces. When you're coming into one of the later episodes – when they were going into one of the new hatches – they wrote it as if it was in a cave with an entrance to it. I remembered, again, from being out there an awful lot for *Fantasy Island*, that there was some

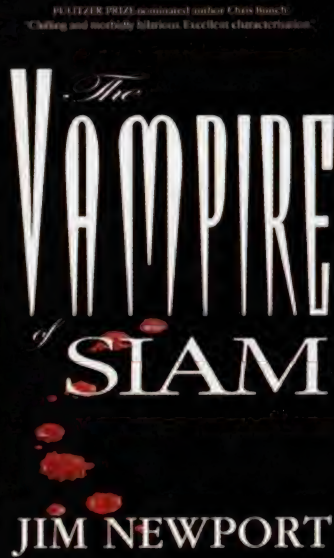
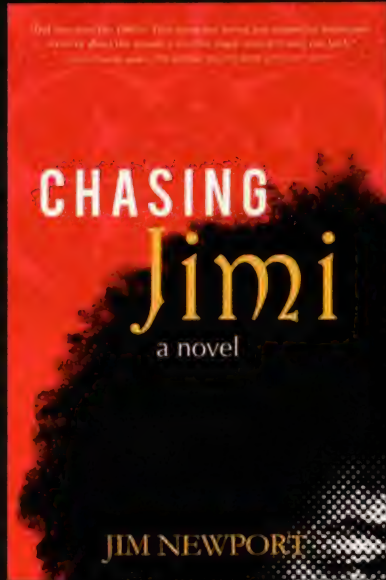
"THE BIGGER STUFF THAT YOU PLAN AND PLAN AND SPEND MONTHS ON, YOU'RE PRETTY COMFORTABLE KNOWING WHAT YOU'RE DOING, BUT IT'S STILL A MAGIC MOMENT WHEN THE SET LIGHTS ARE TURNED ON."

The bigger stuff that you plan and spend months on, we're pretty comfortable knowing what you're doing, but it's always a kick when you light it: that's still a magic moment when the set lights are turned on.

caves up high off a cliff that the military had used for bunkers and for storage of materials in World War II. They had these huge doors that were carved into the side of a cliff with a great view out to the sea of the island. When we drove up



VAMPIRES & GUITAR SOLOS



JIM NEWPORT is also a successful novelist, and talks about his latest ventures in the world of publishing and screenwriting...

"I have a trilogy out published by Asia Books – which is a local English language publishers over here – and it's called *The Vampire of Siam*. It's good fun. I wrote the first one, and then I realized I really enjoyed the characters I'd written, so I ended up with this trilogy. I have also sold the rights to New Image and there's talk of the film going into production at the end of this year. I've done the screenplay as well, so it's really exciting.

"My latest book is a complete departure from that and it's called *Chasing Jimi*, a book about Jimi Hendrix. It's a factoid – a mixture of fact and fiction – and it's a novel set around one year of Hendrix's life when he was discovered in Greenwich Village and then a year later when he walked on stage at Monterey Pop."

there everybody just went, "Wow! This is wonderful." Most people had no idea this location existed. That worked very well. Also, the interior of that was an abandoned dairy that we had scouted for the first episode (of season four) but had written it out so we didn't use it. It was a large, two-tiered building that had a very chemical warehouse feel to it. So when we needed that scene where they were manufacturing those chemicals, the dairy worked out great for us and matched really well to the exteriors as well.

There's the arrival on the island of a girl who parachutes down and she gets caught on a ledge or a branch over a stream. We were scouting for that, and the director of that episode had in his mind a waterfall location that he thought would work that didn't seem to work for us. But we ended up finding the ideal, perfect place for us and did some storyboards to explain to everyone how it would work, and it ended up working just



beautifully. We stood there and people didn't quite get it until I took out a pad and sketched it for them, and from that point on, they were on board.

"Was Thailand being your natural home, your love for exotic locations must've meant Los Angeles was like a home from home?"

I've done a couple of films in Thailand too, in fact, I was at the

cinema the other day and a trailer came up for a film that we did here last year called *Bangkok Dangers* with Nicolas Cage. That's the kind of thing that I like to do: on foreign, exotic locations, I like working with crews that have a different background than I do because we learn so much from each other.

I always tell people: "Just drop me in the jungle and come back in a couple of months and your sets will be here." 🌴



LOST SEOUL

New season... new regular sections for *Lost Magazine*! We took you Beyond the Island in the previous issue with our comprehensive look at how the set designers created Thailand for *Stranger in a Strange Land*. Now, with an exclusive 'making of' commentary and photos from his own personal files, season three Set Designer **ZACK GROBLER** remembers creating Jin's Korean fishing village home for *D.O.C.*...

Words & Pictures: Zack Grobler





"We built this set in a garage near Moll'i Fishpond. It was convenient because we were working nearby, shooting the scene where Sun walks towards Mr. Kwon (Jin's dad) in the fishing boat."

"Our construction and plastering team did an amazing job, and even built a traditional oven in the kitchen which was made from clay and an oil barrel cut in half (left). The painters made it all look really old and authentic."



"I wanted the design of the Kwon house to look traditionally Korean, to show Jin's rural roots. Our set designer, Hugo Santiago, developed the blueprints from my sketches and discussions, based on our research. We used mostly natural materials and kept it plain."

"The decorating team found traditional clay pots and utensils and dressed it with simple country furniture."

"The intense scene between Mr. Kwon and Sun was staged at a rustic table, placed to catch the background light. I love how the light comes through the windows and doors."

"We placed photos of Jin as a little boy around the room on some of the walls. Daniel Dae Kim was kind enough to help by providing photos of his own son, who looks just like him."



MEMENTO MOR

"I'M SORRY
I'M NOT COOL
ENOUGH TO
BE PART OF
YOUR BAND OF
MERRY LITTLE
ADVENTURERS!"
- DR. ARZT

THE ARZT & THE FURIOUS

He was the know-it-all teacher with a love of collecting some of the island's strange insects and discovering new and bizarre species. Much to his distaste, the survivors didn't take him very seriously. On day 44, **DR. LESLIE ARZT** was the sixth passenger to die on the island, in a very sudden, shocking and blackly comic way. We look back at his magical moments...

Words: Zoë Hedges

EXODUS, PART 2

(SEASON 1, EPISODE 24)

Comedian By Mistake

Long-suffering Hurley tries to make an effort with Arzt during the trek to the Black Rock. The only trouble is, Arzt is not the easiest person to share small talk with; he's a pedantic guy who always thinks he's right. However, even though Hurley was having a tough time with it, it's still a great moment from a comedy perspective:

Hurley: "Let me ask you something, Arnzt..."

Arzt: "Arzt."

Hurley: "Arnzt."

Arzt: "No, not Arnzt. Arzt. A-R-Z-T. Arzt."

Hurley: "Sorry, man. Your name's hard to pronounce."

Arzt: "Oh, yeah? Well, I know a bunch of ninth graders who pronounce it just fine."

Hurley: "How about I just call you by your first name?"

Arzt: "How about you don't?"

Hurley: "Why not? I remember it from the plane's manifest. I think Leslie's a bitchin' name."

Arzt: "Arnzt is fine."

Taking Your Own Advice

After discovering Kate, Jack, Locke, and Hurley were off into the jungle with Rousseau to get some dynamite, Arzt insisted he go along too.

Although unwanted by the rest of the pack on the trek to the Black Rock, Arzt happily rants at anyone who will listen. It is subtle comedy at its best as he tells Hurley about his third wife, obviously boring him.

As the dynamite is brought out, Arzt suddenly becomes very excited and school-teacherly. He orders everyone to stand back as he happily lectures the increasingly impatient Jack on how delicately dynamite must be handled. As he delivers this lecture, he wraps the dynamite in Kate's damp shirt and stands back... then suddenly there's a huge explosion and pieces of Arzt rain down on everyone as he's blown to bits by the dynamite. Everyone is thinking exactly what Hurley says: "Duuude!" †



EXPOSÉ

(SEASON 3, EPISODE 14)

Arzt made a real impact on Nikki and Paulo's fate during their bickering and scheming. During Nikki's flashback, Arzt showed her his exotic collection of insects that he had found and documented during his time on the island. While everyone else had been fighting over the water supply, living conditions, and monsters, it appears Arzt had used his time to find new, never-before-discovered insects.

One of these insects includes the Medusa spider, which paralyzes its victims and later plays a huge role in Nikki and Paulo's demise. As he and Nikki chatted, Arzt managed to bungle his attempt at flirting with Nikki, but still made Paulo jealous. He is happy to advise Nikki on trajectories from the plane crash, not realizing Nikki is looking for the diamonds she lost in the crash.

*"I KNOW A CLIQUE WHEN I SEE ONE.
YOU PEOPLE THINK YOU'RE THE ONLY
ONES ON THIS ISLAND DOING
ANYTHING OF VALUE."*

- DR. ARZT

BORN TO RUN

(SEASON 1, EPISODE 22)

As Michael, Jin, and Sawyer prepare to set sail on their raft, Arzt decides it's the right time to deliver a lecture to them on trade winds. He claims that the monsoon season is about to begin and therefore the trade winds will blow them southwards to Antarctica, rather than north towards the shipping lanes. The news upsets everyone, in particular Sawyer, who argues with Arzt. Most of the castaways pander to Sawyer's verbal assaults, but Arzt bravely argues back, calling Sawyer a hillbilly. †



OTHER ARZT MOMENTS

We've included our favorite moments, but do you remember all these other great Arzt gems...?

- He helped the heavily-pregnant Claire stow her carry-on luggage in the over-head compartment before the fated Oceanic Flight 815 took off.
- He caused a commotion over Boone taking all the water just before Jack's famous, "live together, die alone" speech.
- He and Shannon get in a dispute with Kate over the guns from the Marshal's case being kept a secret.
- He also appears in the Missing Pieces webisodes, *Arzt & Crafts* (see p52) and *Tropical Depression* (examined in the next issue).





Dark Territory

INTO THE WOODS

Dark Territory is your all-access pass to the eerie aspects of the show, and thanks to season three Set Designer **ZACK GROBLER** get ready for some exclusive photographs of Jacob's frightening cabin, complete with a creative commentary by Zack himself...

Words and photos:
Zack Grobler

Dark Territory



(previous page)

"The exterior of Jacob's cabin was built in the forests near Mānoa, Oahu. It's a really wet area, with fantastically creepy trees. Troy Arakaki and his Greens Department dressed the vines hanging down into the set, using cranes to reach the trees."

(above)

"The interior was built on our sound stage in Honolulu. Decorator Carol Kelley and her team of set dressers – Russ Maki, Derrick Kaupiko, John Marano, Craig Lewis, Shanna Norton, Mike Ka'ahanui, Kanoa Dahlin, and Noeau Nakai – found antique furniture and lamps, which they arranged to indicate that the shack was without any modern technology and had been deserted for a very long time."

(top right)

"Special Effects Supervisor Archie Ahuna and his team rigged several mechanical effects in the room to create the menacing and spine-chilling effects for that episode: objects flying through the room, windows breaking, curtains blowing, the lamp falling and catching fire on the floor, even cobwebs that they created from glue!"

(right)

"The cabin was designed with carefully placed gaps in the walls and roof to create the spooky shafts of light that added to the mysterious atmosphere. It felt really eerie being inside this set. I still don't know who Jacob is and whether he was even there or not!"

LOST





WEBISODE #6

ROOM 23

From the vaults of *Lost Magazine's* Black Box Recorder – the tome of all the *Lost* shooting scripts – come these exclusive extracts from the Missing Pieces webisodes. We'll be examining their shooting scripts and reminding ourselves what we've learned from these mini episodes. Welcome to *Room 23*, written by Elizabeth Sarnoff...

BUH-WEEP! BUH-WEEP! BUH-WEEP!

The sound of a good old-fashioned ALARM wailing. We're in a HALLWAY, amongst the people rushing to and fro WE FIND...

JULIET. Standing outside ROOM 23, last seen in EPISODE 307, "NOT IN PORTLAND," where it housed Karl.

And we don't know who's in that infamous room now, but one thing is CRYSTAL CLEAR -- Juliet is guarding the door and she looks SCARED. Then we hear --

BEN (O.S.)
What happened?

WE ARM AROUND TO BEN -- running up, looking ever so slightly FREAKED himself --

JULIET
He did it again.

BEN
Did what again?

Juliet's eyes blaze with anger and then WE HEAR a distinctive THUD. Juliet BLINKS --

JULIET
You know.

Ben studies her, his own eyes thoughtful --

BEN
Well... you're going to have to tell him to stop doing it.

Juliet stares back at Ben, no way --

JULIET
I'm not going in there.

BEN
Fine. Get Beatrice.

JULIET
She's not going in either, Ben. None of them will. Tom doesn't even want to bring him food... They're scared.

ON BEN, as he considers this. Then Juliet's voice softens --

JULIET (CONT'D)
You know, his father's out looking for him, we could send him back --

BEN
No.

Again, that distinctive THUD. Juliet's anxiety MOUNTS --

JULIET
This is your responsibility, Ben. You wanted him here...

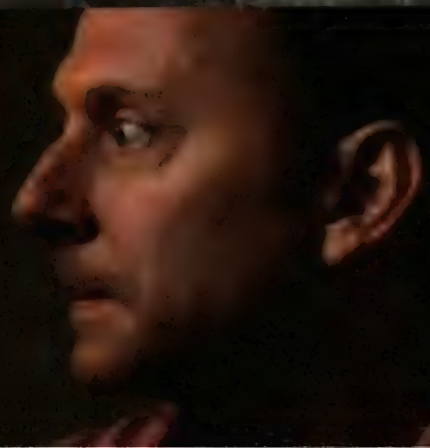
Ben's voice gets tight as he corrects her --

BEN
Jacob wanted him here.

Ben looks at her, meets her eyes --

BEN (CONT'D)
He's important. He's... special.

JULIET
He's dangerous.



A beat, Ben studies her, then --

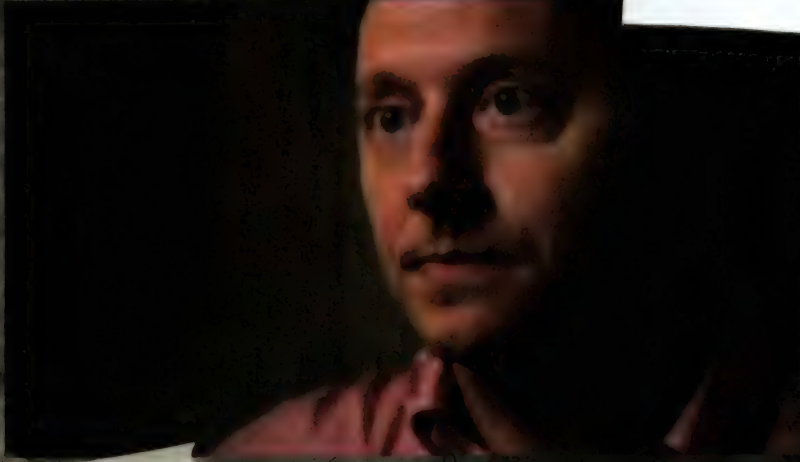
BEN

He's just a kid, Juliet. A child.

Juliet stares back at Ben, her eyes WIDENING in DISBELIEF --

JULIET

Just a child...? Come see...

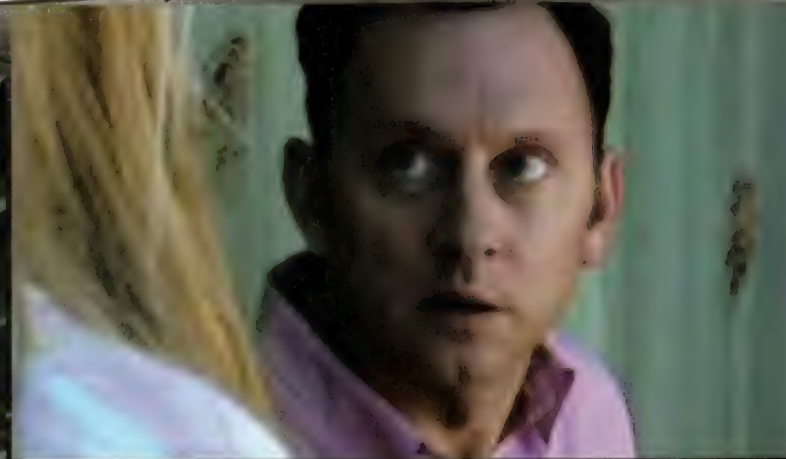


2 EXT. HYDRA COMPOUND BUILDING - CONTINUOUS

The DOOR OPENS. Juliet YANKS Ben out. MOVING WITH THEM NOW as they exit the building, Juliet PULLING Ben beside her and then, SUDDENLY, SHE STOPS --

JULIET

What kind of child does this?



And now we ARM AROUND, the CAMERA PUSHING IN ON:

A PILE OF TWENTY DEAD BIRDS.

Right underneath the WINDOW to ROOM 23 (crudely boarded on the inside). And we REMEMBER... Oh, right -- there's only one kid we know that could do that... and he was pretty special.

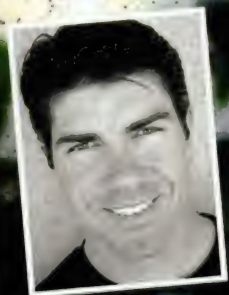
BEN. He reacts with a mixture of fear and surprise... yet wonderment.

WHAT WE HAVE LEARNED...

- Ben says that Jacob wanted Walt brought to them.
- Juliet is scared of Walt, as are Beau and Tom.
- We see more of the dead birds, as seen in a previous Walt flashback.
- We now know Walt was afraid of the same room Karl was locked inside.

THE OTHERS

THE STUNT IS ON!



Jungle scraps, high falls, and visceral fracas are all bread and butter to a stunt expert. Add *Lost*'s huge cast and exotic environments into the mix and you have a show where the fights are even more challenging to rehearse. Former *Lost* Stunt Coordinator **JOHN MEDLEN** reveals the show's high-octane secrets...

Words: Tara Bennett

THE OTHERS

As if it wasn't

cool enough calling the Hawaiian island of Oahu your 'office', imagine the sweet gig of getting to orchestrate actors of the caliber of Matthew Fox, Evangeline Lilly, and Naveen Andrews to knock each other around just for fun! Such is the daily 'grind' of *Lost* Stunt Coordinator John Medlen, the trained professional responsible for choreographing all the sweaty fights and death-defying action sequences that are a hallmark of the series. There have been a few coordinators on *Lost* in four years, but for the latter half of season three, respected veteran Medlen was the man behind the *mano-a-mano* magic.

Originally from the East Coast, Medlen started his career as a martial arts expert, and owned a small production company where he directed and did stunts in local projects. In the early 1990s, he relocated to Los Angeles and landed a job working in the Universal Studios live-action stage shows. His work there led him to stunt coordinating for television and film projects like *Mortal Kombat Conquest* and the 1999 live-action version of *Beowulf* with Christopher Lambert. His physical prowess and creativity in action choreography led to acclaimed work on high-profile projects like *Buffy the Vampire Slayer*, the *Alias* pilot (for which he won an American Choreography Award), and Sam Raimi's *Spider-Man*.

In late 2006, *Lost* was looking for a new stunt coordinator after the departure of Michael Vendrell. Medlen says he jumped at the opportunity, and in this exclusive interview with *Lost Magazine*, he explains how he came to play with the survivors of Oceanic Flight 815 and some nefarious Others in season three.

You worked with J.J. Abrams on the *Alias* pilot. Did that connection lead you to *Lost*?

Just being acquainted with J.J. Abrams led me to inquire about the show. Working with J.J. has probably been the best thing ever. He's such a great influence on future directors and producers. He's such an inspiration, and so talented. So I checked on the show, and they were inquiring about hiring stunt coordinators. I flew out [to Hawaii] and got to do an episode. They asked me to stay after the holidays [in January 2007] and that's how it happened.



"WE GET SOME VERY ENERGETIC ACTORS THAT SAY, 'I CAN DO MY OWN STUNTS!' I TELL THEM 'I BELIEVE YOU CAN... BUT WE ALL WANT TO CONTINUE WORKING AND IF YOU ARE HURT, WE WON'T WORK MUCH LONGER [LAUGHS]!'"

Being a stunt person in Hollywood is particularly challenging, since you work so intensely on projects and the hours are long. That being said, was *Lost* even on your entertainment radar when you called?

Actually I was watching the show prior to working on it. It was one of my favorite shows on TV. I think the writers are so creative at keeping the audience attached and frustrated waiting for that next episode to come on. I thought, "Maybe if I work there, I can get the inside scoop ahead of time..." but that didn't happen [laughs]!

When you join a show that's already well established like *Lost*, do you just try to match what's already been done or do you try to infuse your own vibe?

I think it's a combination. I think they were looking for some of my creativity to enhance the action scenes. I think the prior coordinators did an excellent job as well, so I would watch the episodes and just see the style of the characters. I did some research before I went in there and didn't change anything, because it's such a successful



show that I didn't want to jeopardize that in any way. So I had to do a lot of research and I put my skills in there in creative ways doing the fight scenes or the action scenes... hopefully to their liking.

When the *Lost* producers invited you to come to the set and coordinate an episode as a trial for season three, did they go easy on you, or did they really test your skills?

I think [Executive Producer] Jack Bender and [Producer] Stephen Williams really pushed me to the limit in trying to see what I could offer in the action. I would give them everything I could possibly think of and then they would go through it with a fine-tooth comb and pick out the best stuff that fit the scene to make it work.

Especially for TV, I try to go all out as if it's a feature fight or an action sequence and then they would narrow it down to what they knew worked best. It was my first time working in Honolulu and they have a method, so I was just getting into the groove of things and seeing how fast they move and how much action they really like. On a TV show, you have to be quick – [getting] in and out is really important.

So even though with film stunt work you have a lot of time to prepare and shoot, TV is still fun despite the consolidated timeline?

I love a challenge! When things get too easy, I get bored. When they put me to the test like that, I will do anything I can to give them what they want, because I aim to please and make it surprising.

Which episode was your first *Lost* episode?

It was *Enter 77*, the one with Patchy the Russian.

He was great. We choreographed the fight with his stunt double and Naveen's stunt double, Mike Rufino. I worked out that fight between them. It also had Kate and her stunt double, Heather Arthur. I worked out all the [stunt] details, and that was challenging.

What's your approach with working with the actors and the stunt scenes?

I work with the actors first, and they have a pretty heavy schedule, but I want to get everybody rehearsed. My thing is to at least let them see the fight, the elements, so they can get it into their head and then I physically work with them as much as possible. They also have to put their two cents in too in describing how they feel, like Evangeline would say, "My character wouldn't do that." I would ask what she would do and then incorporate her thought process into the action and come up with something that would work for her as well.

Does anything stand out about the episode in your mind?

I remember it was raining a lot and we were shooting in an old house, which was Mikhail's house. We had to come up with the right furniture for it that they could fight around and do it safely. We cut [the fight] down really short, but it was perfect for the



THE OTHERS

scene. My original fight was so long [laughs]!

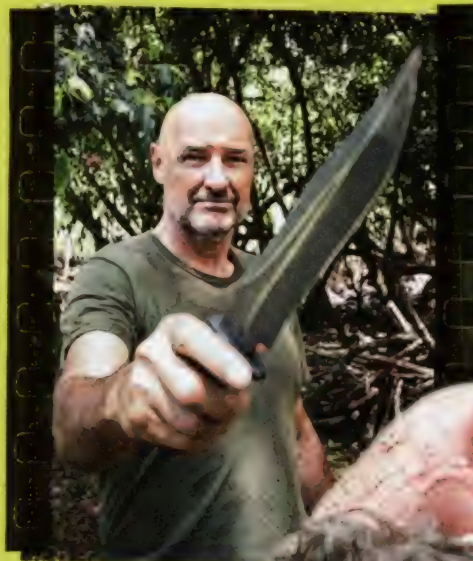
Working on location so much with *Lost*, in the heat and the rain, how do the elements impact what you do and how do you factor it in to how you plan for the stunts?

The first thing we do is when I break a scene down, I figure out where it's going to be and I will go do a pre-scout and check out the area. I'll see what equipment is needed and what the environment is going to be like if it were to rain or if it's hot. Everything can change from day to day, so I have to be prepared for that. Due to the elements there, the conditions can be hard, like working in the woods after it rains can be really muddy. You might have someone running through the woods, so you have to think about wrapping the actor's ankles or putting extra knee pads on them in case they do slip and fall. There are so many things you can't predict and you have to make it quick, but number one, [you make it] as safe as possible for them to get through it so they can make it look good. They are so creative! The DP (Director of Photography) and the directors know how to make it work even when they are running out of time; they know what needs to be done.

Stunt coordinators build up a team of stunt people who become their team over time. Did you use the existing stunt team at *Lost*, or build your own?

I called up some of the prior coordinators and asked who was working [stunt] double spots and who was great on the island. If someone is local it is a lot more efficient. There is some great talent on the island and it is unfortunate there's not a whole lot of film work going on there, but when there is, these guys were a great [help]. Craig H. Davidson and Mike Rufino, to name just a few, were really helpful and asked if I needed anything or if there was equipment I needed to find. They were great. So I was using some of the past stunt doubles, plus trying to find some new ones for the up and coming characters. Or if something was beyond someone's ability, I would have to bring out a specialty person like if it was a driving sequence or something that required a special skill. I would bring a lot

"I REMEMBER THIS ONE DAY ON LOCATION TERRY O'QUINN WAS WORKING WITH ME ON THROWING A KNIFE. IT WAS A NICE MOMENT BECAUSE HE'S REALLY HUMBLE AND HE SHOWED ME SOME KNIFE THROWING TECHNIQUES..."



of stunt people in from Los Angeles. The biggest thing with stunts is the trust factor. I have stunt guys swinging punches at another actor, and I want to make sure that I know this guy is not going to make a mistake and make me look bad.

Do the stunt performers make mistakes?

Usually, it's the actors that get too close. During rehearsal, I say to [the actors], "Act like this is a take and put all your energy into it," so they know what it's like to physically move that fast. Because when they call "action," it goes from level two to level 10, and sometimes they go two inches too far [laughs]!

Is that your biggest worry that two actors will take each other down physically?

Well, it does keep me on my toes when I have two actors. In the production meetings prior to the episode, I ask, "How big is this shot?" Their opinion may be that they don't need a double



because the shot is a close-up, but I'll ask, "Is it a head shot and then we cut to the ground and then we see them fall?" That's simple, because we can see them fall out of the first shot in the close up, go to a [stunt] pad and then cut to the ground, which is a lot safer than seeing a wide shot where they have to land with just their elbows. We get some very energetic actors that say, "I can do my own stunts!" I tell them, "I believe you can... but we all want to continue working and if you are hurt, we won't work much longer [laughs]!"

Did you bond with any of the actors in particular?

There are so many actors on the show, I tried to get as acquainted with them as much as possible on each episode. I really enjoyed that. My biggest thing was for them to trust me, have fun and not take anything too seriously, aside from the safety. It's about getting through it and having a good time. I remember this one day on location, Terry O'Quinn was working with me on throwing a knife. It was pretty cool! It was a nice moment because he is just such a nice guy to talk to and he's really humble. He showed *me* some knife-throwing techniques. He was fun. They were all really great to work with, and really interested and focused on making it great.





Did you have a favorite of the 13 episodes you coordinated in season three?

I like the intensity of the last two episodes. Hurley saving the team with the van by crashing into the bad guys was a lot of fun to prep and plan. I did my storyboards and worked with Stephen [Williams] and Jack [Bender] to make it work. I just had a blast and was continuously working on it. I had some stunt riggers out there setting up ratchets for the explosions with the tents. We had rehearsal time and production gave me ample time to put things together and make it safe. Those were really my favorites.

How come you didn't return for season four?

I was asked to go back but I decided to leave to do a feature with Frank Miller, *The Spirit*. *Lost* is using the local coordinator there now, Michael Trisler. He was one of the stunt doubles.

What project would you like to see yourself working on next?

I'm a director as well, and I've been wanting to do some family stories for a while. I am working on a project for my daughter called *Pixie in My Pocket*, so that is a future project. I have two daughters and I do all these violent shows and I won't let them watch them [laughs]! So I hope to pursue it soon.

Working in Hawaii on *Lost*, what strikes you the most about the experience and how it's impacted on your career?

I think it was the environment. I brought my family over and production let us get a place. It was just a really nice atmosphere. In fact, the nice thing about driving to work in the morning in Hawaii is that when you put your turn signal on to get in the right lane, they let you in – unlike in LA [laughs]! I just found myself becoming very calm and peaceful there. The environment and the work atmosphere were great. It was also a great experience for my kids. My daughter was home schooled and they got to go to the beach every day. The *Lost* producers were also very interested in making us comfortable.

Now, having experienced *Lost* from the inside, are you even more piqued as a fan as to what's going to happen?

Yes! In fact, I just watched the season four premiere and at the end, of course, I was like, "Oh! Now I have to wait until next week again!" So yes, they still have me. It's very unusual, because every show I worked on from *Alias* to *Buffy*, I watched them and saw them and they were fun, but there's something about *Lost* that keeps me interested. It's fun and I just want to jump ahead and know what it all means. △



"I'M A DIRECTOR AS WELL AND I'VE BEEN WANTING TO DO SOME FAMILY STORIES FOR A WHILE. I AM WORKING ON A PROJECT FOR MY DAUGHTER CALLED PIXIE IN MY POCKET... I HAVE TWO DAUGHTERS AND I DO ALL THESE VIOLENT SHOWS AND I WON'T LET THEM WATCH THEM [LAUGHS]!"





WEBISODE #7

ARZT & CRAFTS

From the *Lost Magazine's* Black Box Recorder – the vaults of all the *Lost* shooting scripts – come these exclusive script extracts from the Missing Pieces webisodes. Next up for a revisit is *Arzt & Crafts*, written by Damon Lindelof...

1 EXT. BEACH – DAY (DAY 7)

JIN sits with SUN on the beach, sorting through CLOTHING from the luggage.

We quickly take stock. He's wearing the dangling HANDCUFF. This is PRIMETIME SEASON ONE, people... they've only been here a few days.

HURLEY and MICHAEL are nearby, trying to open a COCONUT with a makeshift MACHETE crafted from the wreckage as Sun and Jin speak, SUBTITLED --

JIN
I think they are lovers.

SUN
They're not.

JIN
He looks at her like they are.

SUN
(scowls; disgusted)
Boone and Shannon are brother and sister.

JIN
How do you know? Do they speak Korean? Did they share this with you?

ON SUN. Chastised. Oh. Right. She hasn't revealed she speaks ENGLISH yet. At least to him.

SUN
It was just a guess.



And before this conversation can continue any further, a VOICE interrupts --

ARZT (O.S.)
What's this about leaving the beach for caves?

Sun and Jin turn towards the voice of LESLIE ARZT. And he's in fine form, totally AMPED as he approaches --



Michael exchanges a looks with Sun -- he knows her secret -- as Arzt addresses him directly --

ARZT
Well are you going?

MICHAEL
I have no idea what you're talking about, man.

ARZT
I'm talking about the caves. Jack and the bald guy and what's her face just got back... They say we should actually move there.

ARZT

Why shouldn't we? Okay. Let's start with the moisture. Moisture is abundant in caves. Moisture breeds bacteria. And attracts insects. Which will lay their eggs in our mouths while we're asleep

Michael and Hurley exchange a look. Is this guy for real? Sun and Jin, however, look confused, so Arzt turns to them, speaks very LOUD AND SLOW --

ARZT (CONT'D)

I know you don't speak our language, but if there's a vote, you two vote "no." Okay? No.

MICHAEL

Shouting isn't gonna make 'em understand you, man.



HURLEY

Dude. If Jack says its a good idea, maybe we should trust him.

ARZT

Yeah? Because he's a doctor? Well I guess that qualifies him for leadership, huh? And how do we know he's not a mental case? (looks around; then; as if he's sharing a secret) I was taking a leak in the jungle the other day and I overheard him running through the jungle crying out for his daddy.

That gives everyone pause. But Arzt is clearly wrapping up his oration --

ARZT (CONT'D)

Fine. If you morons go to the caves, good riddance. I'm staying here with the people who want to survive.

Suddenly, MRRRRRRRRRRROOOOOOOOOOOOOOOOOOOOWRRR!!! The sound of the monster ROARING is heard in the distance.

They all turn, especially Arzt. They turn back. Beat.

ARZT (CONT'D)

See you at the caves.

And as he HUSTLES OFF --

CUT TO BLACK:



WHAT WE HAVE LEARNED...

- Arzt is suspicious of Jack and paranoid in general.
- Jin suspects Shannon and Boone to be lovers, not siblings.
- Arzt was adamant not to move to the caves...
- ...until an ominous roar changed his mind!

GET LOST

TREASURES FROM THE ISLAND

The new season... the brand new video game... season three has come to BluRay... There are so many fantastic ways to Get Lost at the moment, we've decided to round up some of our favorites...

Words: Paul Terry

 XBOX 360

THE VIDEO GAME

LOST



4 8 15 16 23 42

16+

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UBISOFT

LOST: VIA DOMUS – THE VIDEO GAME

The locations look incredible, the puzzles and mysteries are challenging, and interacting with the main characters from the show really immerses you into the adventure. *Lost: Via Domus* is out now on PS3, Xbox 360 and PC.



LOST: THE COMPLETE THIRD SEASON – THE UNEXPLORED EXPERIENCE DVD BOX SET

All 23 episodes of season three are here in this gorgeous seven-disc DVD box set, complete with hours of never-before-seen bonus features, including secrets

from the world of the Others, behind-the-scenes documentaries, access to the *Lost* Writers' Room, and hatch-loads more. The BluRay DVD has even more extras, including an exclusive interactive Q&A session with Damon Lindelof and Carlton Cuse!

LOST: ORIGINAL TELEVISION SOUNDTRACK CD

The mystical, mesmerizing and ethereal original scores for every episode of *Lost* play an essential role in capturing the show's unrivaled atmosphere. This CD collection features the eerie opening title theme composed by series Co-Creator/Executive Producer J.J. Abrams, and some of the show's most-loved cues and themes, all composed by Michael Giacchino.

Track Listing:

1. Main Title (Composed by J.J. Abrams) (:16)
2. The Eyeland (1:58)
3. World's Worst Beach Party (2:44)
4. Credit Where Credit Is Due (2:23)
5. Run Like, Um... Hell? (2:21)
6. Hollywood and Vines (1:52)
7. Just Die Already (1:51)
8. Me And My Big Mouth (1:06)
9. Crocodile Locke (1:49)
10. Win One for the Reaper (2:38)
11. Departing Sun (2:42)
12. Charlie Hangs Around (3:17)
13. Navel Gazing (3:24)
14. Proper Motivation (2:00)
15. Run Away! Run Away! (:30)
16. We're Friends (1:32)
17. Getting Ethan (1:35)
18. Thinking Clearly (1:04)
19. Locked Out Again (3:30)
20. Life and Death (3:39)
21. Booneral (1:38)
22. Shannonigans (2:25)
23. Kate's Motel (2:07)
24. I've Got A Plane To Catch (2:37)
25. Monsters Are Such Interesting People (1:29)
26. Parting Words (5:30)
27. Oceanic 815 (6:11)



GET LOST

LOST 2008 WALL CALENDAR

This features stunning photographs of the cast, as well as images and dialogue from the show's most memorable moments.



LOST DHARMA LOGO HARD ENAMEL PINS

This fantastic set of six different Dharma pins – the Arrow, the Flame, the Staff, the Swan, the Pearl, and the Hydra – comes packaged in its own black case.



APOLLO CAP

Thought the candy bars were the only Apollo items in the pantry? Think again! Featuring the Apollo Candy logo and company slogan, "Full-of-Nuts" this 100 per cent cotton Apollo cap makes a perfect shield from that blazing island sun.



LOST REFLECTIVE MAP T-SHIRT

Uncover the mystery (or go crazy trying) with this black T-shirt that features a reflective question mark on the front and the infamous blast door map on the back.

HYDRA GIFT SET

A fan of all things Hydra-related? Let's face it, this station has one of the coolest logos! This gift set comes complete with *Lost* Hydra tank top, tote, mug and special Dharma Composition Books – all in very cool packaging.



LOST McFARLANE ACTION FIGURES – SERIES 1 & 2

Another favorite with the *Lost Magazine* team – these amazingly lifelike and detailed action figures come complete with voice chips featuring dialogue from the show and souvenir replicas of props, like Kate's toy plane!



'GET LOST IN THE GAME' GIFT SET

Lose yourself in *Lost* with the 'Get Lost in the Game' gift set that contains the *Lost* Board Game, Rubik's Cube, and Numbers Puzzle.



LOST REVELATIONS TRADING CARDS – SINGLE COLLECTOR ALBUM

This limited edition *Lost* Revelations album is the perfect place to store your favorite *Lost* trading cards...

DHARMA WOMEN'S HOODED T-SHIRT

Look mysterious in this heather gray hooded T-shirt clad with the iconic *Lost* Dharma logo.



LOST SEASON ONE TRADING CARDS – 90 CARD SET

Go back to the classic beginning of the show with the *Lost* Season One Premium Trading Card 90-card base collection. It features insights on the characters' back-story, and a recap of the mysteries that first unfolded.



LOST OCEANIC 815 MEN'S THERMAL T-SHIRT

Keep warm whilst hunting for clues as to the whereabouts of the island with this printed Oceanic Airlines Flight 815 design.



Head over to the following websites for more info on this treasure trove of *Lost* goodies (where you'll find more info and even more items!):

abctvstore.com lostgame.us.ubi.com spawn.com



PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him...

1. Yay to *Lost* being completely back, woo-hoo!! What bit of the season premiere did you friends and family dig the most? I LOVED the Jacob stuff!

Jonny T

Well, Jonny, I have no friends because they were sick of me not telling them what the monster is. My family, however, represented by my wife, really loved the part where Charlie comes to Hurley in the future. She, like us, really missed him.



2. Team *Lost*-related question: can you sum up *Cloverfield* in four (numbers-related, see!) words? I thought it was awesome!

Claire Wirth

Man. Only four words? That doesn't seem quite fair for a STUPENDOUSLY FANTASTIC movie that I wish I had been a part of, but I'll give it a whirl – "Best Roller Coaster Ever!"

3. I loved your teaser in the magazine about season four (about the numbers), so, to advance on it, what four more things should we be paying attention to for the rest of this season?

Zoe Hedges

You guys and your fours! OK. Pay attention to the following: Faraday's Journal. 3.2 million dollars. Gas masks. Richard Alpert's real job.

4. Oceanic Six! Great storylines so far! OK, if you were one of them, currently, which *Lostee* would you like to be of the Oceanic Six and why?

Rachel Briant

I would be Jack because I like to drink excessively, cry, and save people's lives. Well... OK. Just drink excessively and cry. But that's a start.

5. Will there be any emerging romances on or off the Island? I feel the guys need some love!

Sarah Spain

Firstly, 'Sarah Spain' is the greatest name ever. Secondly, romance is always blooming on and off the island. And just for you, I hereby promise you one of the most spectacular kisses you've ever seen on the show in this year's finale.

6. Jeff Fahey-related question for you, Damon: *Lawnmower Man*-related too – did you play many VR games when they were out? I reckon the Wii will go that way.

Thoughts, fellow gamer?

Rich Mayers

Well, Rich, regrettably I get claustrophobic when I put 40-pound goggles on my head and wrap my hands in sensors. The Wii, however, is the greatest invention ever and we have already pitched a "Mow The Lawnmower Man's Lawn" game to the folks over at Nintendo. For reasons unknown to me, they passed.

7. I thought the BluRay bonus feature with you and Carlton revealing things and people discussing them was excellent. How did you decide on which things to discuss/confirm?

Alana Thomas

Great question, Alana. The answer is that the amazing, incredible producers of the DVD stood behind us with electric cattle prods. Whenever they asked a question, Carlton and I would refuse to answer it for fear of giving up the island's mysteries. Then, they would zap us with the prods for our lack of compliance. The answers that made the final cut are the ones where I wasn't crying for my mommy and Carlton's hair wasn't smoking.

8. The *Missing Pieces*, especially the final one, blew my tiny mind: what exactly are you implying about Christian Shephard?! *So It Begins* was amazing but hurt my head!

Jon Sanger

Jon. I am sorry, but I will have to hurt your head again. Go back and watch the season premiere and look at the shoes of the man sitting in the chair of Jacob's cabin. And just wait 'til you see the last four episodes!!!

Got a question you want to ask Damon Lindelof?

No problem. We'll be taking him down into this hatch for another interrogation next issue.

Email the Pearl at: voices@titanemail.com

Dear Diary

"I JUST DROVE HOME SILENTLY FROM DINNER TO LET IT SINK IN..."

ON HAVING AN ACTION FIGURE OF HURLEY...

"It is sweet. It is awesome. It's not only about having my own action figure but I love finding pictures on the Internet that artists have drawn of Hurley. It's just so cool and I am really honored by the tributes and fans. I've been really lucky that Hurley has connected with viewers."

ON THE FIRST EVER LOST FLASH-FORWARD...

"I was told by the producers when they came out to Hawaii. It wasn't in the script and they came out to see us and pull some of us aside. I was the last one to find out and was pretty stunned. I just drove home silently from dinner to let it sink in and figure out what that means for everything in the show. It just changes the entire frame of what you thought the show was, that it fit into this box — and this isn't even part of the box! It really got me excited as to what to expect and anticipate with what is coming up in this season."

(Special thanks to Jorge Garcia who was speaking with Bryan Cairns)





Black Box

Oceanic 815 Flight Recorder

"I SAID... GIVE ME THE PHONE"

*Lost Magazine's Black Box Recorder contains exclusive Lost script extracts revealing how the episodes were written prior to shooting. To honor the stellar opening to season four, we recall one of its most tense moments: Kate... she's behind you. Let's go back to *The Beginning of the End*, written by Damon Lindelof and Carlton Cuse, and directed by Jack Bender...*

EXT. JUNGLE - NIGHT

And while we're certainly DYING to get back to Jack and Locke's STANDOFF there are actually more pressing matters to attend to. Like --

NAOMI. HURT BADLY and BREATHING HARD and COVERED WITH SWEAT, but she's still HOLDING THE KNIFE TO KATE'S NECK.

NAOMI

I said... give me the phone.

And Kate can HEAR her labored breathing. SEES HER WOUND.

KATE

Naomi, listen to me. You're hurt. Let me help you.

NAOMI

Help... me? I just... spent the last three days trying to get you people rescued and you throw this knife into my back.

KATE

That wasn't us.

NAOMI

Then... who was it?

KATE

His name's John Locke.

Naomi studies her. Really STRUGGLING to breathe --

NAOMI

Why... would he -- ?

KATE

He told us you weren't who you said you were.

Naomi FLINCHES... Then furrows her brow, CONFUSED.

KATE (CONT'D)

Locke, he's... he hasn't been with us for almost a month... He doesn't want to get off this island.



That's when the SAT-PHONE RINGS. And RINGS again. And now, Kate's eyes well up as she all but BEGS for Naomi's TRUST -- with PASSION. SINCERITY.

KATE (CONT'D)
Please believe me. I swear to God,
we'd never hurt you. You know us.

(RING)
We need your help.

(RING)
Please, Naomi. Help us.

RING. And here's the MOMENT OF TRUTH. Naomi holds out her hand. And with no sense WHATSOEVER of whether or not Kate's plea got through to her, she says --

NAOMI
Give it to me.

Kate meets her eyes, her fate completely in this woman's hands as she places the radio in Naomi's palm. Naomi closes her hand around it -- then LOWERS the knife from Kate's neck as she CLICKS IT ON.



NAOMI
I lost the chopper and had to base jump out. I hit a tree branch... Cut myself pretty good... took it right through my gut.

ON KATE. PURE RELIEF. Naomi's COVERING FOR THEM. Minkowski, however, ain't entirely convinced yet --

MINKOWSKI (V.O.)
Why'd they tell me you were getting firewood?

Naomi's FADING FAST, but she blinks -- PULLS IT TOGETHER --

NAOMI
I came down deep in the jungle, so I told them to take the radio to higher ground to call you. I guess they were afraid to tell you what happened to me until I could talk to you myself.

Kate looks at Naomi -- not bad. NODS in appreciation. A BEAT. Waiting to see if Minkowski BUYS this. Finally he REPLIES --

MINKOWSKI (V.O.)
We're having some telemetry issues... getting a fix... Can you retransmit your coordinates on any subcarrier band above 28 kilohertz?

NAOMI
Yeah... no problem.



MINKOWSKI (V.O.)
What? How bad are you hurt? Just let me get a team in there and --

NAOMI
-- It's over... I'm done.

And Kate sees what Minkowski cannot -- Naomi's a GONER.

ON NAOMI as she takes a moment to meditate about her life ending right here on this island. She SIGHS. And then she pushes the transmit button one more time --

NAOMI (CONT'D)
Just tell my sister I love her.

A PAUSE. And then Minkowski, oddly UNEMOTIONAL, replies --

MINKOWSKI (V.O.)
I understand.



And with that, Naomi's hand drifts away her face, she DROPS THE PHONE -- her eyes FLUTTERING. Kate springs into action --

KATE
Hey! Naomi? Don't -- Naomi?
Kate desperately works to get her arms under Naomi and pick her up... But Naomi's eyes SLIDE CLOSED and she GOES SLACK.

KATE (CONT'D)
No, no...! C'mon...! Wake up!
I can get you back to Jack!

But she doesn't move. It's too late. Naomi is dead. For real this time. Kate's eyes GO WET as she sets Naomi down. Her gaze lands on the SAT-PHONE -- KNOWING that whoever's on the other end is on their way now...

